

Aav
will perform the display of a panel as an Object

January 5 - 2013 - 6.31 pm
at
Spec Gallery

Aav. Display at Spec. January 2305

Anterior future June 2013

non-art

on

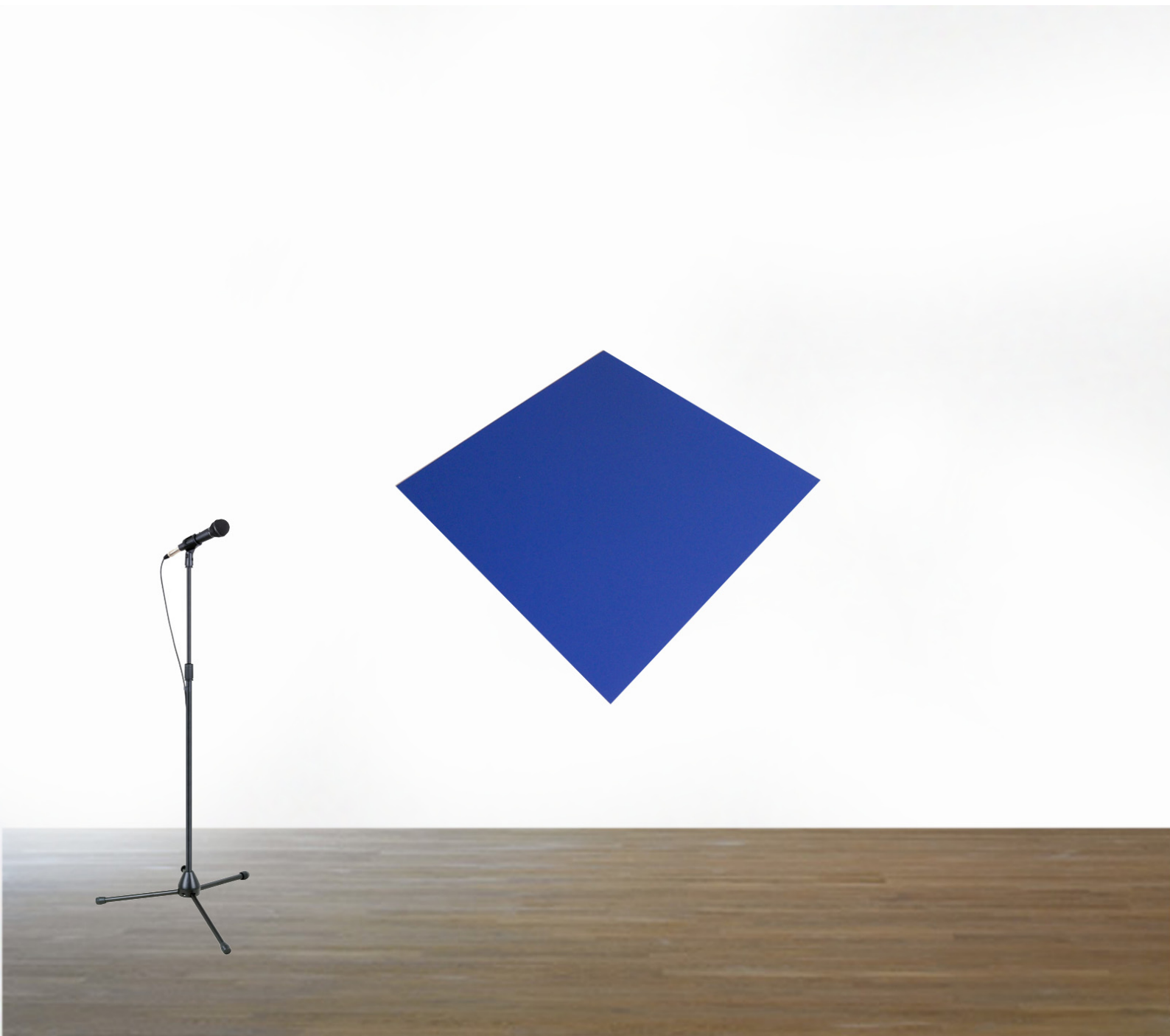


design

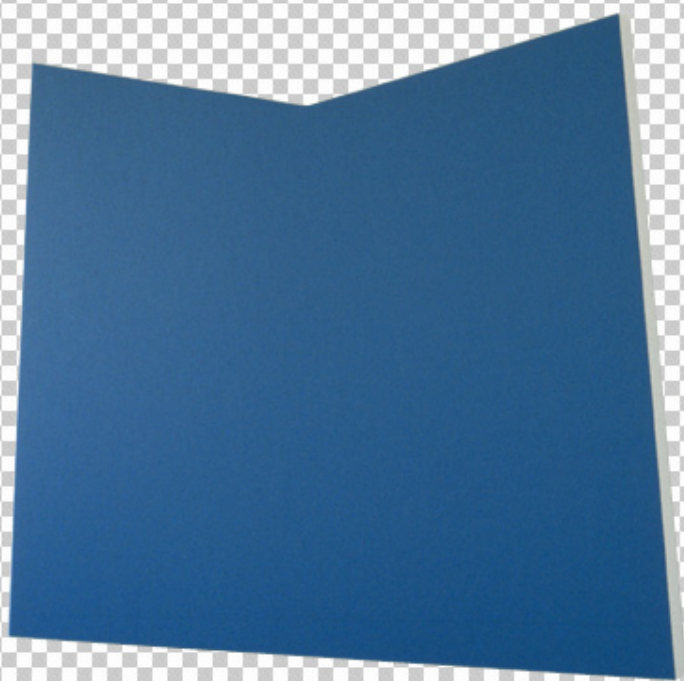
Manuel d'éclairage muséographique

Ce manuel sera un outil précieux aussi bien pour les conservateurs et les restaurateurs du patrimoine que pour les muséographes, les scénographes et architectes, les artistes, les régisseurs et techniciens éclairagistes. Théorique et pratique, il permettra à chacun de définir les caractéristiques des lumières à employer, de choisir les sources lumineuses adaptées à chaque œuvre et de concevoir l'ensemble du dispositif d'éclairage.

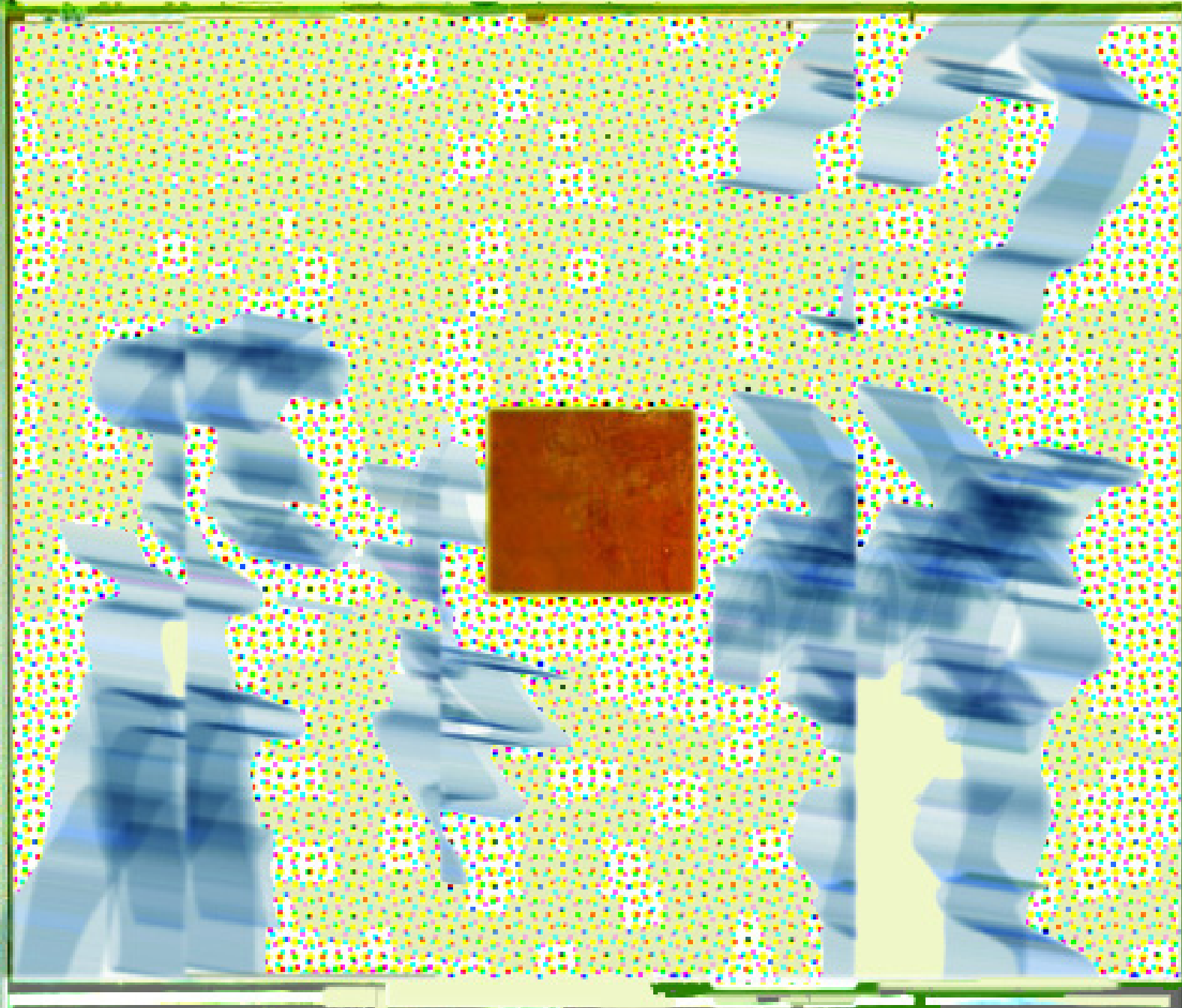
Les Éditions du musée-galerie







STILL OBJECT AND ART LIFE



AAV AT SPEC

09. 09. 2013

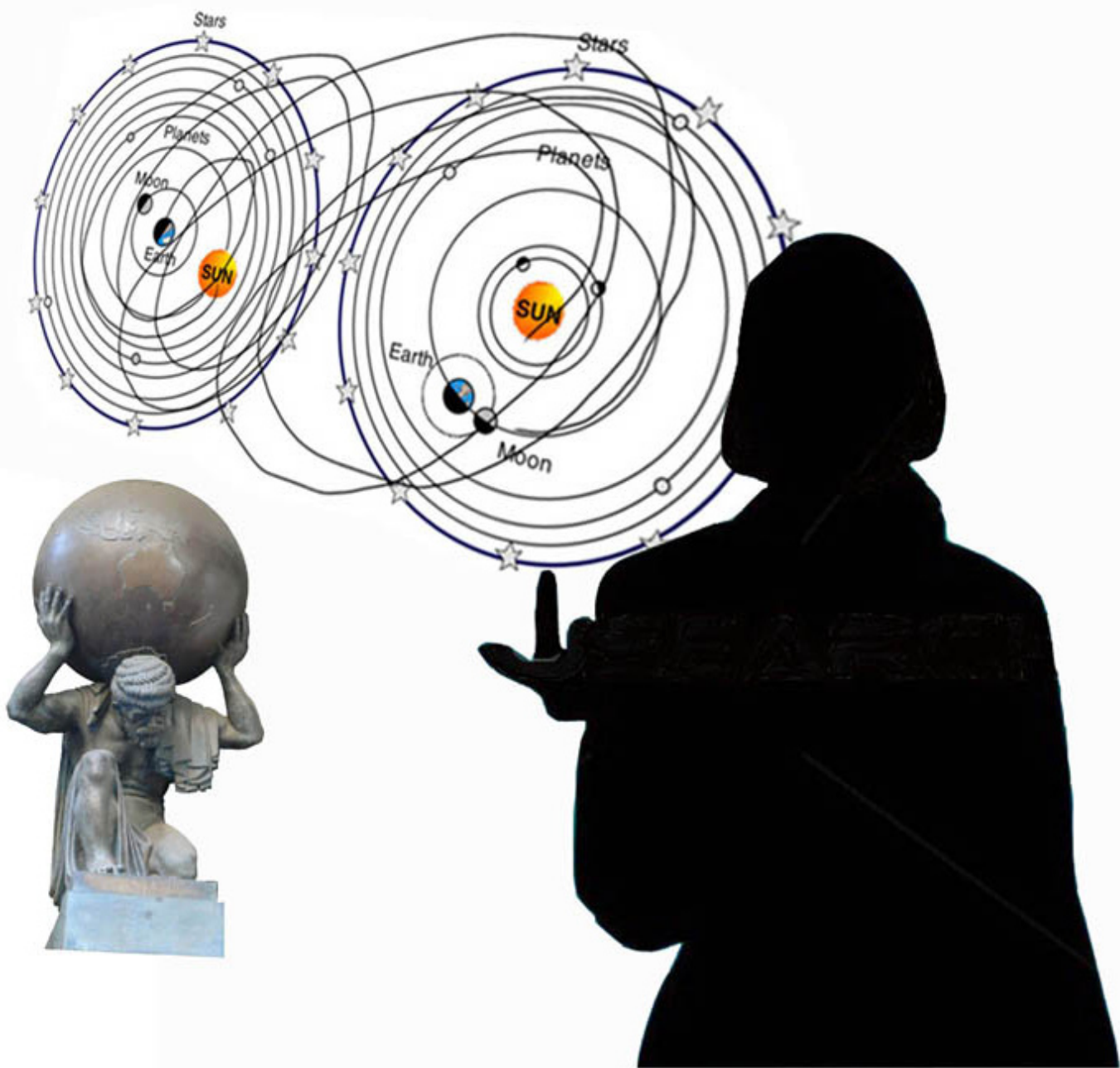
JUST WHAT IS IT THAT MAKES THE SAME SO DIFFERENT?



1965



2015



WAS STELLA A MODERNIST PAINTER OR WAS HE A MINIMALIST OBJECT-MAKER? OR WAS HE BOTH? *

Should the Modernists (▲ Clement Greenberg and ▲ Michael Fried) and the Minimalists (▲ Robert Morris, ▲ Donald Judd and ▲ Carl Andre) assume they are speaking of the same painting? *

1967

* Answer to question on following page

You got it wrong Carl, Frank's soul is ours

No, he's an object maker like us

Look, this is a painting. You can't confuse its pictorial surface with its support, you can't confuse its scale with its size...

Oh yes you can

The modular figure asserts the unity of the whole. Your body is addressed as well as your eye

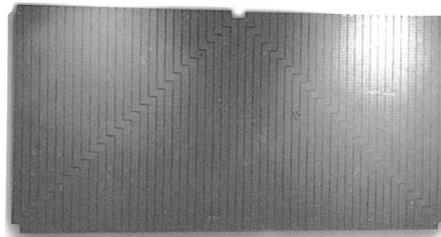
Yes, that's right. The figure is only loosely interdependent with the shape of the support, and it can expand beyond its edge

The figure is the shape. He even gets the depth of the canvas into the modular figure. That makes it more like an object

The «deep canvas» makes it more like a painting, said Stella

That's puzzling... He makes us that close to Manet?

See how the figure lifts up from the raw canvas showing between the stripes



I can't see any illusionism there. It's a three-dimensional slab built from industrial materials, the aluminum paint is more material-like than colour

He tried to keep the paint as good as it was in the can

It still is pictorial

No, it's literal

That's completely incongruous with modernist values. The painting is composed, made part by part, by addition — it has a syntax setting up relationships within the work which calls for absorption. It is a perpetual creation of itself that you experience as a kind of instantaneousness

The whole takes over from the parts. It is unitary, non-relational. The object exists externally and literally as any ordinary object. You walk around it, you don't contemplate it

Yes, Even though it timidly resists gravity by being hung on the wall rather than confronting it by being placed on the floor

As I said before: Minimal works are readable as art, as almost anything is today — including a door, a table, or a blank sheet of paper.... And they belong to the same order of space as the viewer's body

What is at stake in this conflict is whether the paintings or objects in question are experienced as paintings or as objects

This painting exists independently from the particular place and circumstances in which it is shown. Its presentness is invariable

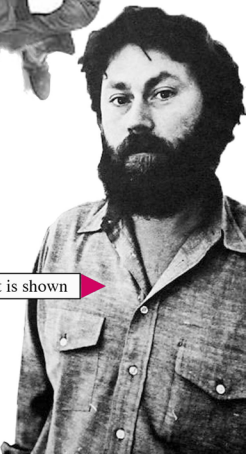
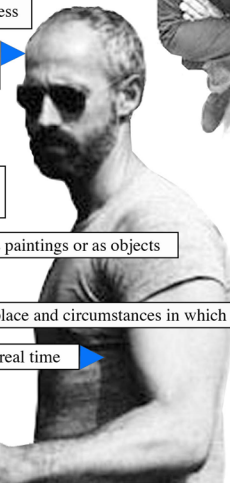
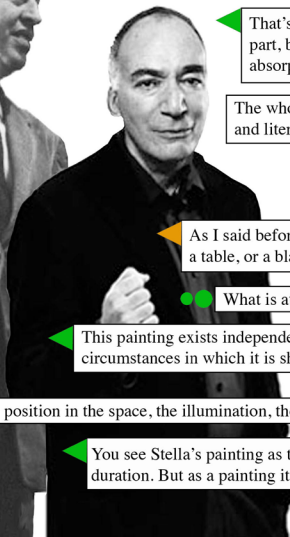
As a unitary object it is bound to the particular place and circumstances in which it is shown

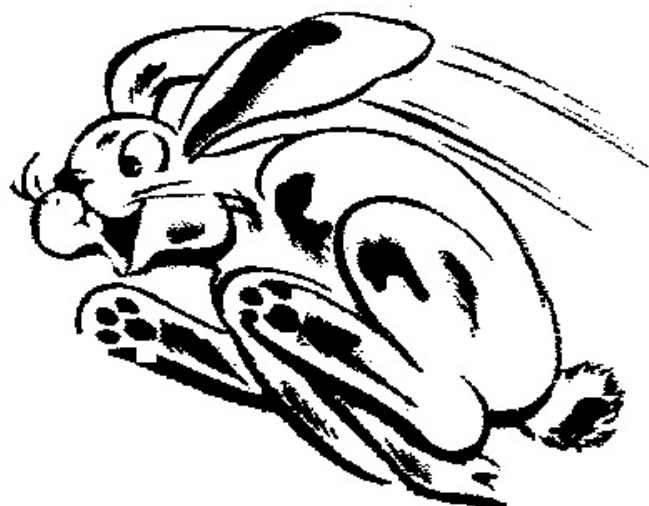
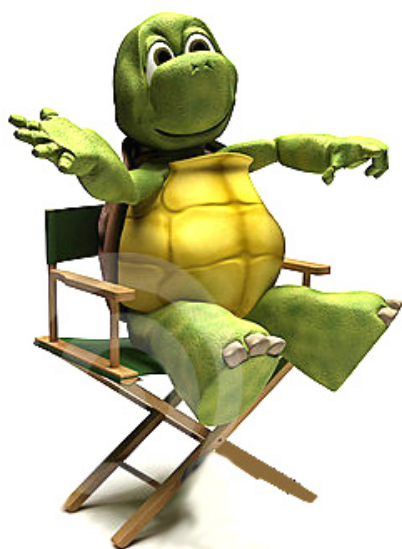
The object's position in the space, the illumination, the position of the viewer in relation to it, are ever changing variations we experience in real time

You see Stella's painting as theatrical, as bound to the environment and presence in duration. But as a painting it belongs to the instantaneous time of presentness

But it's not a painting

ART OBJECT





le paradoxe de Marcel

dreamstime.com

1960

Espace AMD - Art contemporain

Ticket d'entrée

Exposition L'Art de l'Index

Plein tarif 6 €

Gratuit pour les autres

Quand le sage désigne la lune, l'idiot regarde la lune. Lao-Tseu

WHERE DO ARTWORKS GO WHEN NOT BEING LOOKED AT?

Cezanne's View of
Aix-en-Provence - sunrise



Burri's jamais
deux fois la même*



* is only art when
covering a whole wall



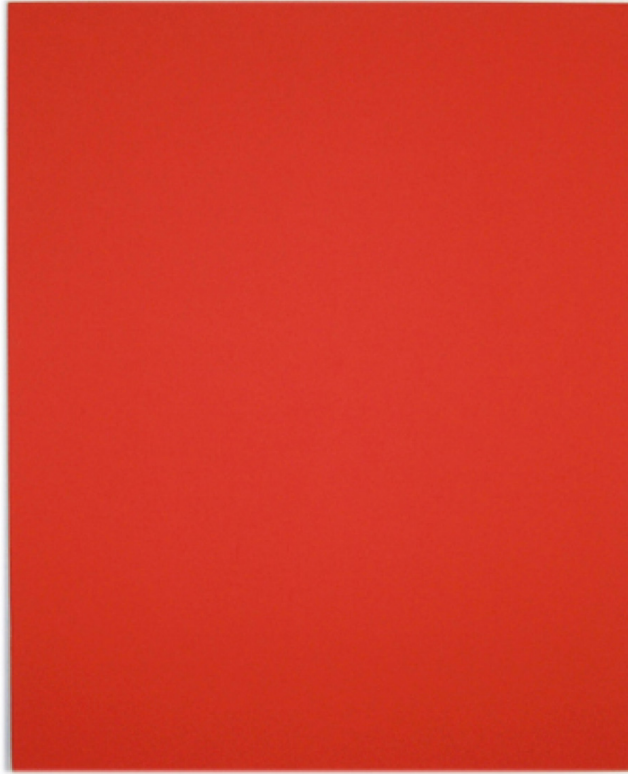
THINK OF
ALL THE THINGS
I MAKE THEM DO





1960s

OBJECT ART

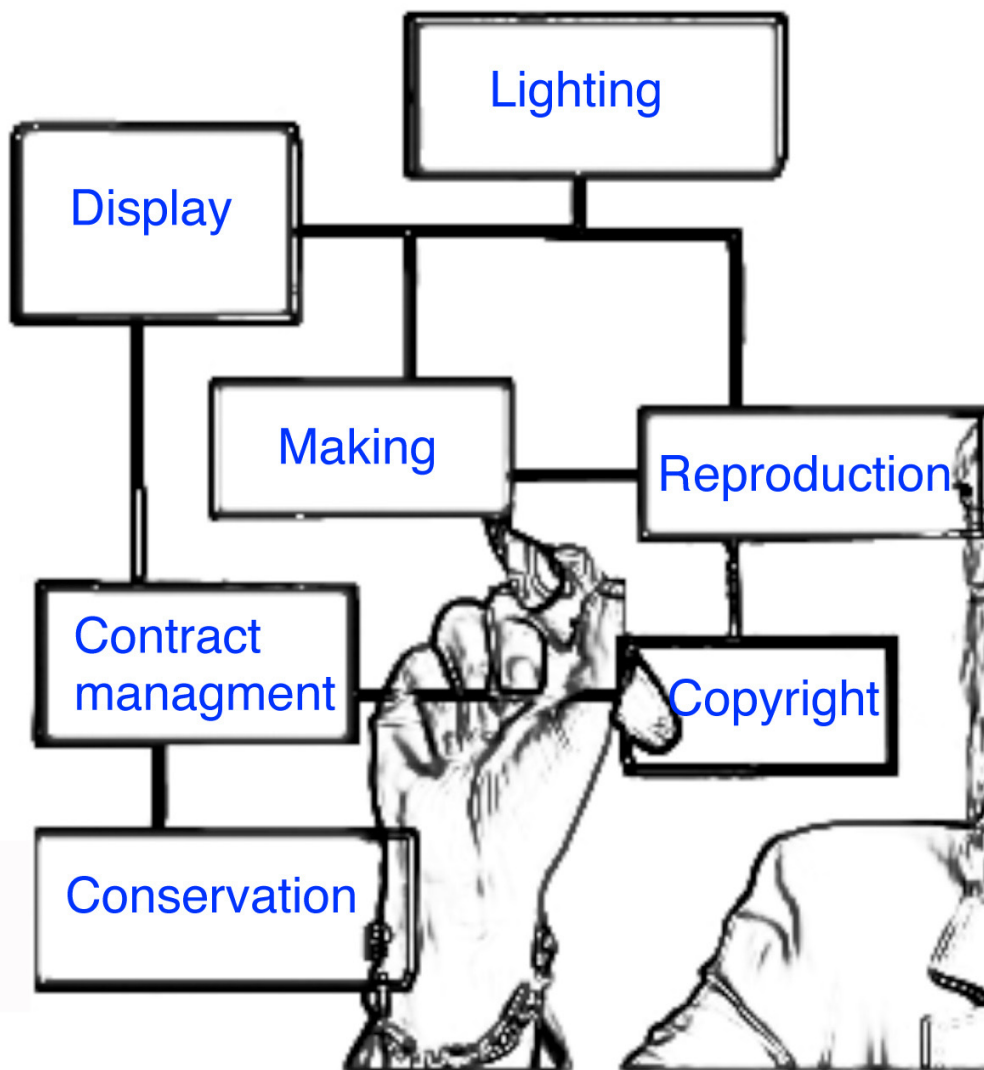


AN EMPIRICAL
FACT*

* a self-referred entity in a context maintaining it as such



To Ted Williams and Franz West 2011



Artist Mediums

- ☒ Painting
- ☒ Abstract art
- ☒ Object-painting
- ☒ Sculpture
- ☒ Installation
- ☒ Drawing
- ☒ Mixed media
- ☒ Conceptual
- ☒ Contextual
- ☒ Interactive
- ☒ Environemental
- ☒ Institutional critique
- ☒ Collage
- ☒ Digital
- ☒ Performance art
- ☒ Intervention
- ☒ Systems art
- ☒ Exhibition as medium
- ☒ Photography
- ☒ Printmaking
- ☒ Film
- ☒ Book art
- ☒ Other

JOURNAL OF CURATORIAL STUDIES



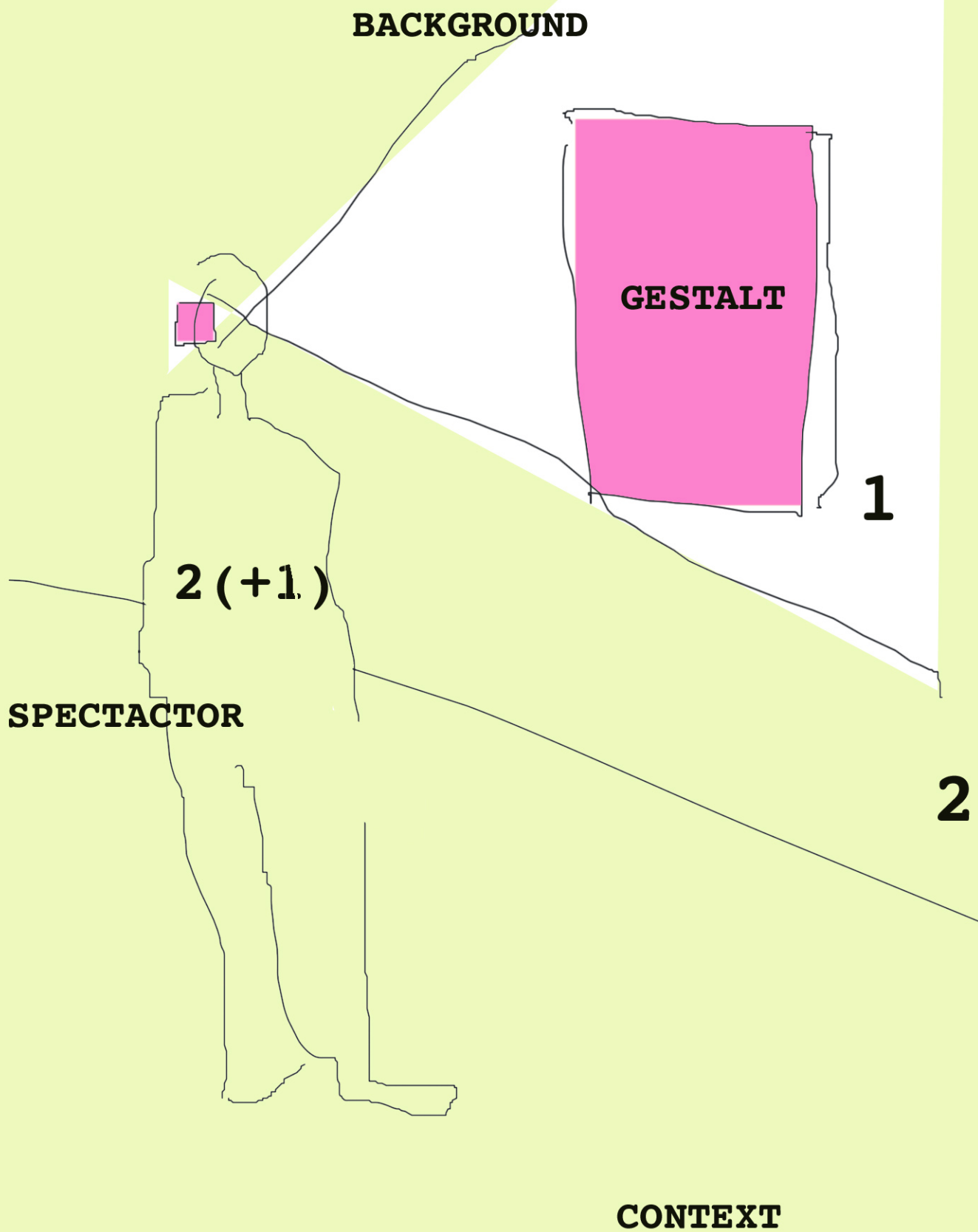
où

est

passée

la

littéralité

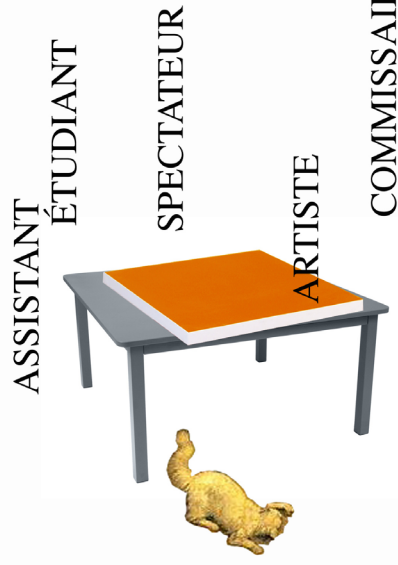


THE ART GOES FROM **1** TO **2** AND BACK AGAIN



i

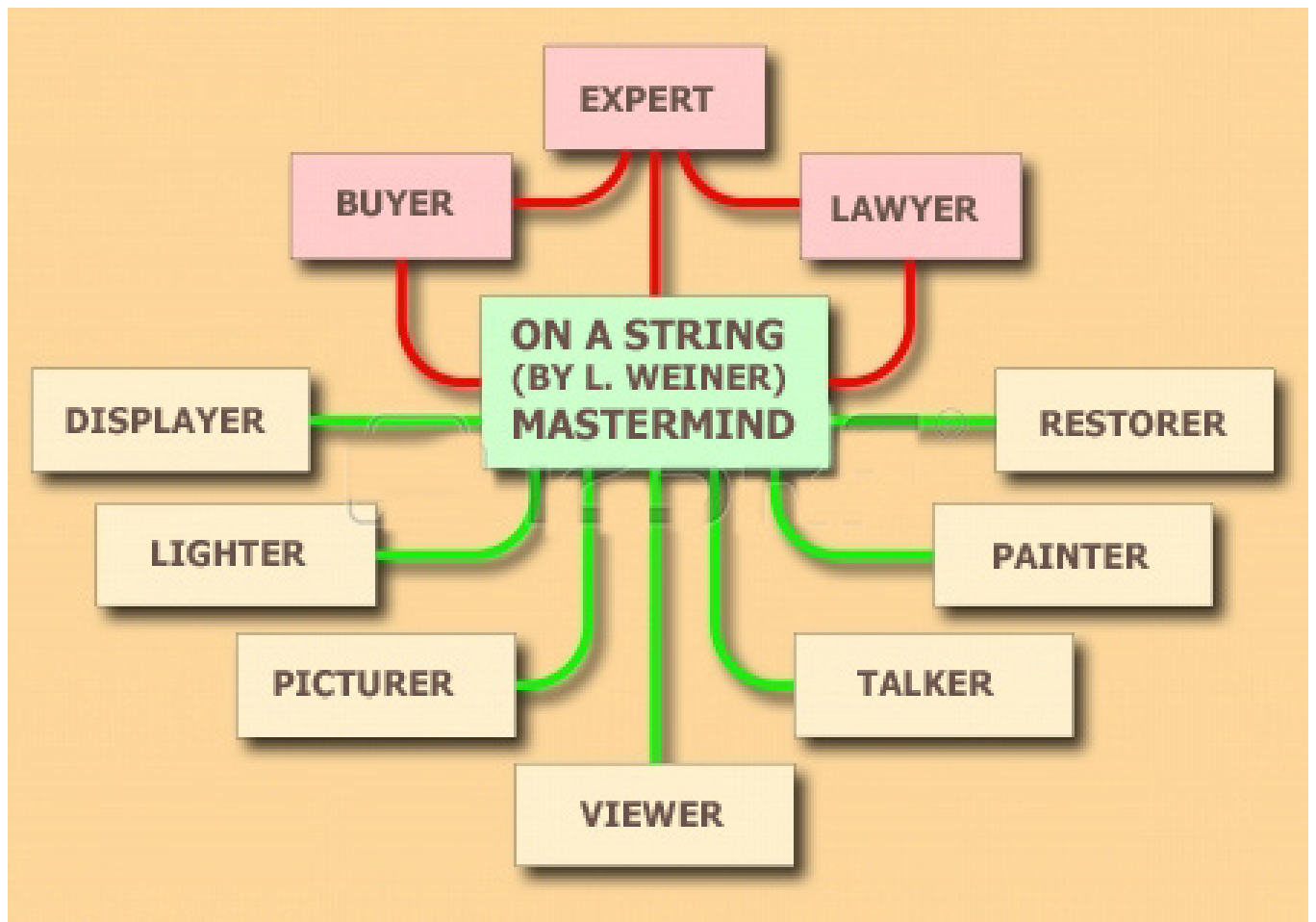
PEINTRE EN BÂTIMENT
ÉCLAIRAGISTE
MÉDIATEUR CULTUREL
TRANSPORTEUR
REGISSEUR
DOCUMENTALISTE
CRITIQUE D'ART
JURISTE SCÉNOGRAPHE
JOURNALISTE
CONSERVATEUR
RESTAURATEUR
PHOTOGRAPHE

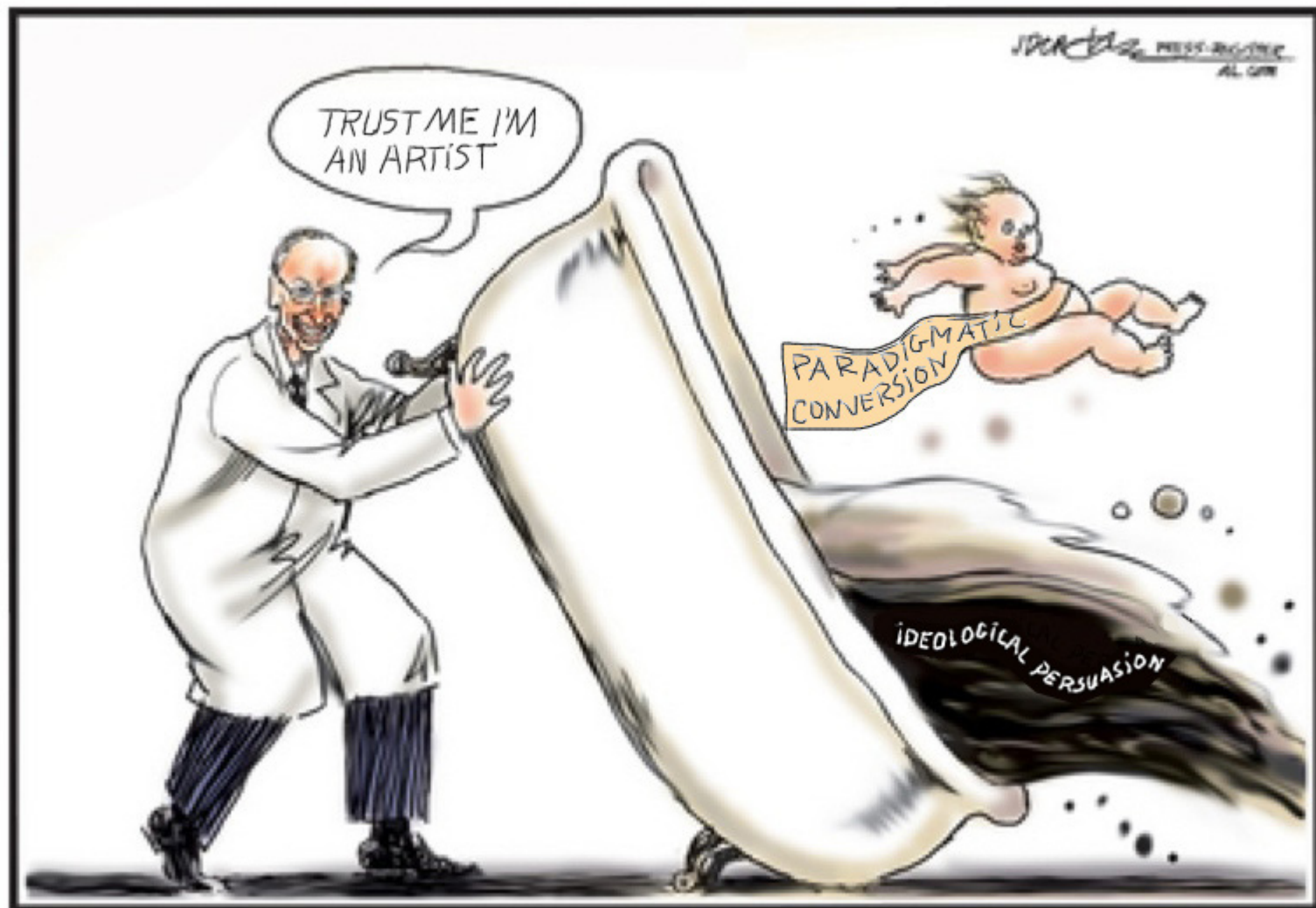


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DIRECTEUR DE MUSÉE
PARTENAIRE MÉDIA
COMMISSAIRE PRISEUR
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GALERISTE

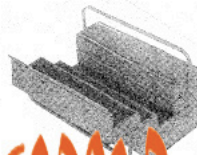
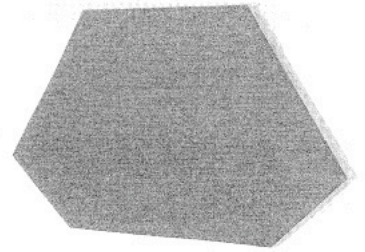


BEFORE AND AFTER



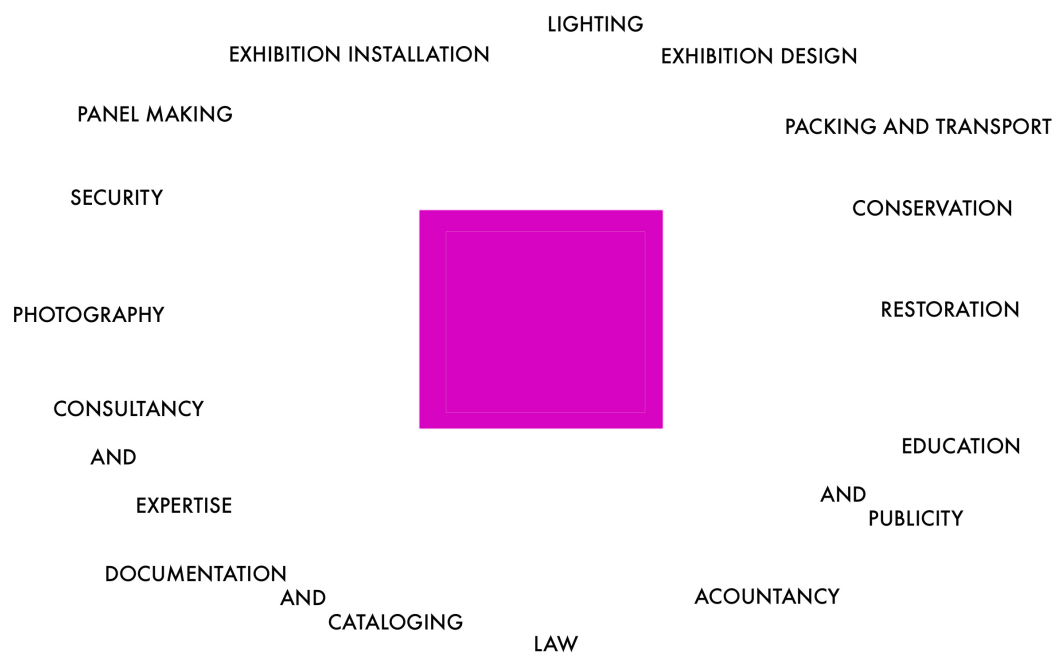


PULL UP THE BRACKETS

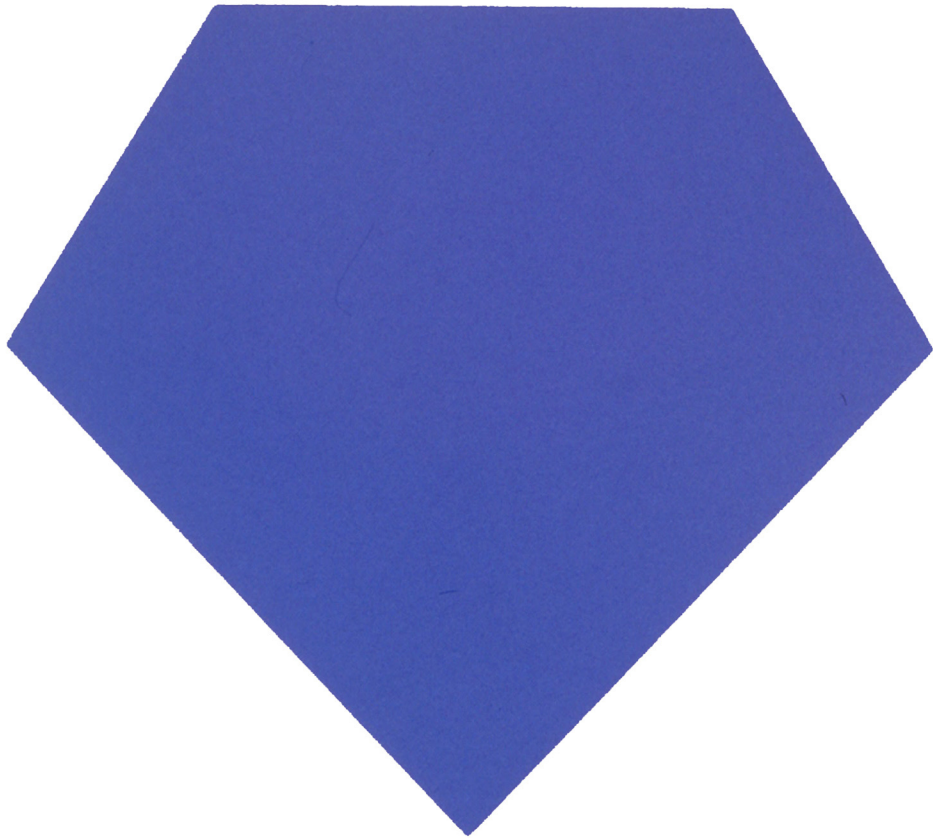


AND COME JOIN THE DANCE

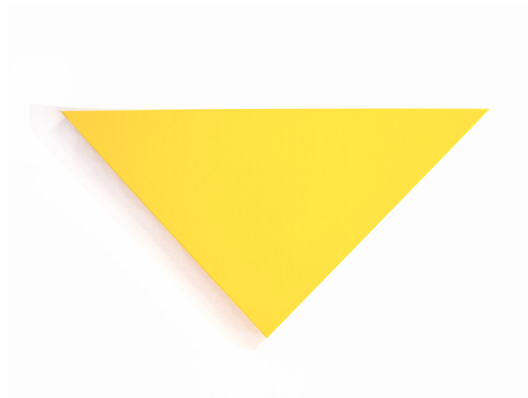
IN ART A THING NEEDS TO BE TREATED AS THE THING IT IS IN ORDER THAT IT BE THE THING IT IS



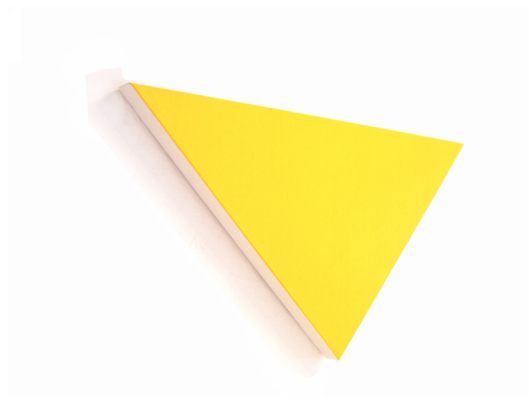
IN THE ART OF MAINTENANCE EACH ARTWORK HAS ITS OWN RULES



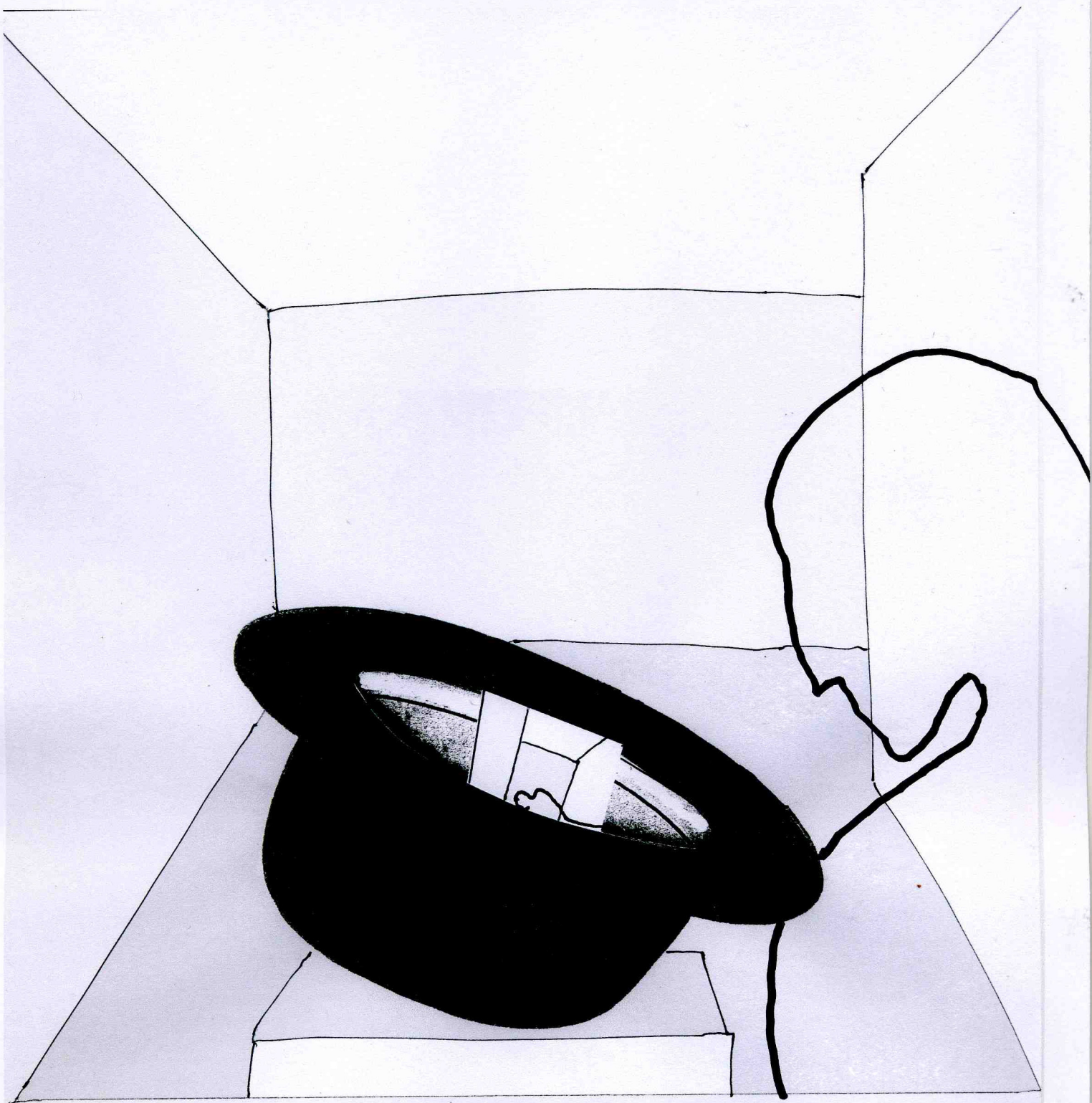
WHAT MAKES THE SAME SO DIFFERENT?



1964



2014



digital screen on hat, 07

[illegible]

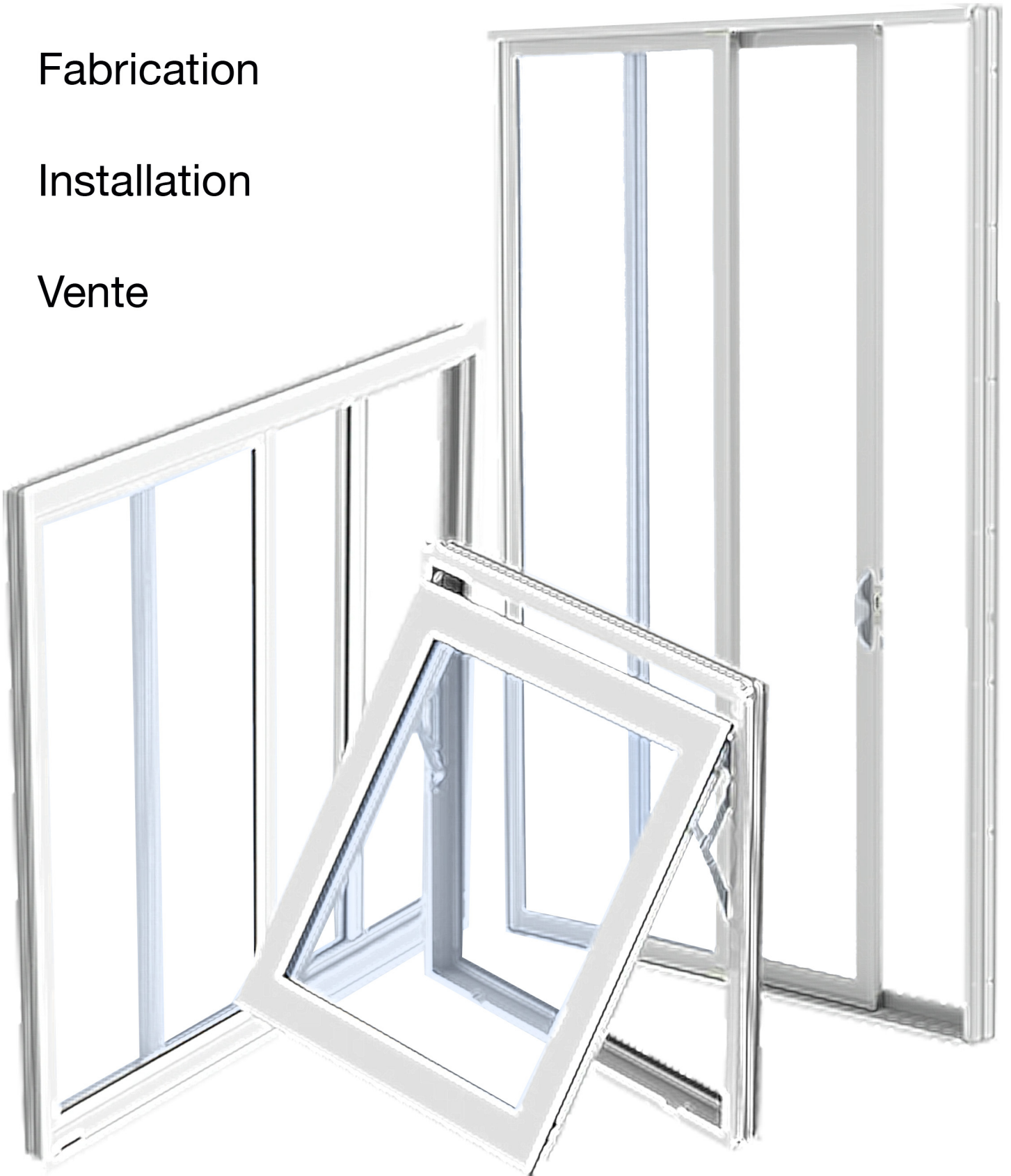
PORTES ET FENÊTRES

Liebniz

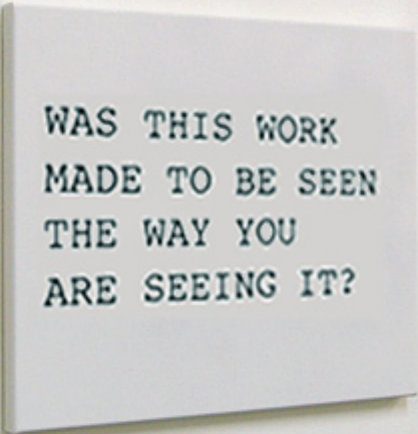
Fabrication

Installation

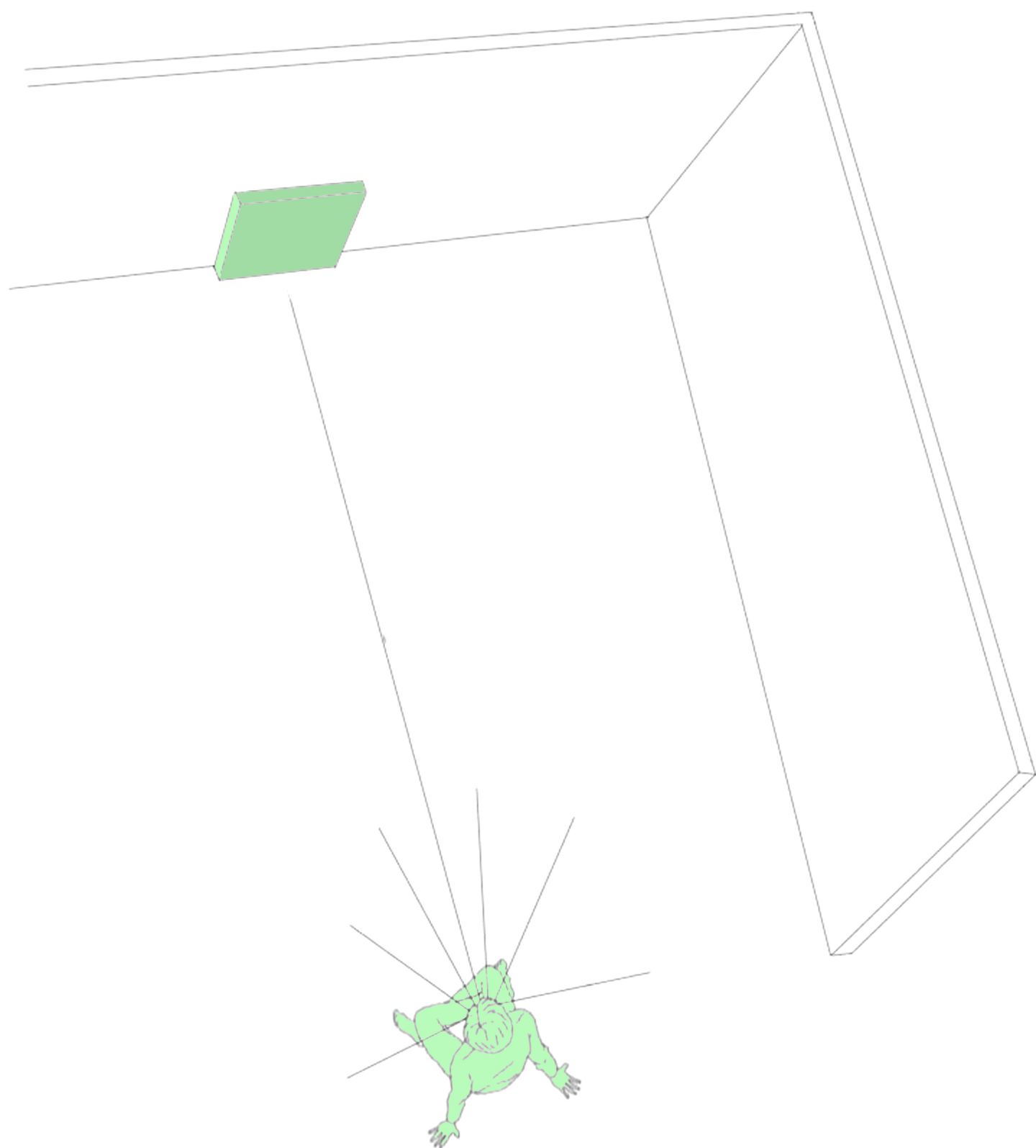
Vente

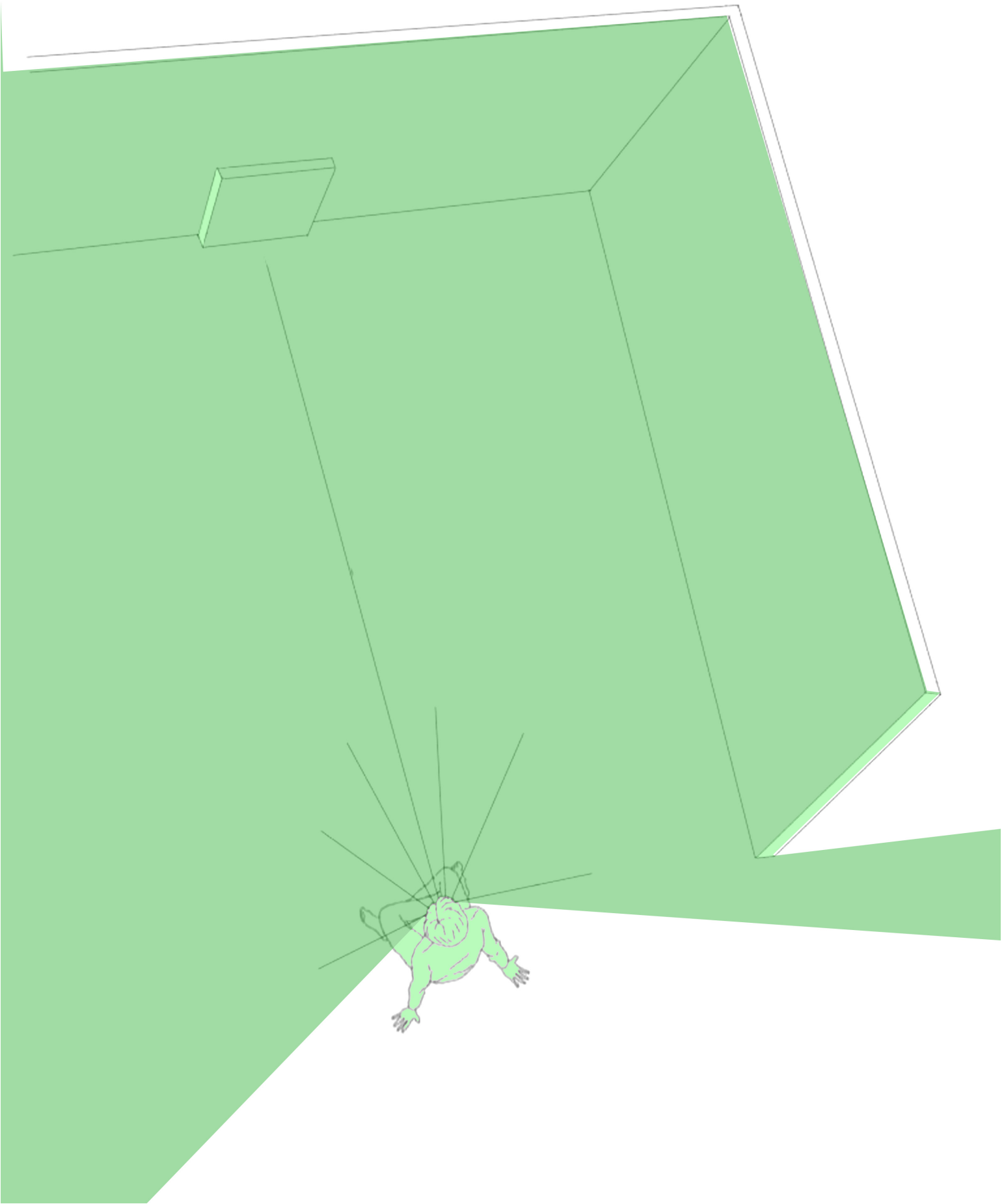


Conseils et devis



WAS THIS WORK
MADE TO BE SEEN
THE WAY YOU
ARE SEEING IT?





DICTIONNAIRE

Third Edition
2015

E&T

Aav
Spec Editions

